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Artistic Director

2009-2010
195th Season

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Welcome From the Chair of the Board

Dear Friends and Patrons of the Society,

I'm pleased to welcome our friend and esteemed former Artistic Advisor, Sir Roger Norrington. Who better to present these Beethoven masterpieces? I am particularly excited for him to lead the fourth symphony, a work never before performed by the Society. We are indebted to Sir Roger for his guidance as Artistic Advisor from 2006-2009, and are sincerely grateful for the inspiration he provides. His contributions to music will be further recognized during Friday's concert when the New England Conservatory presents him an honorary degree.

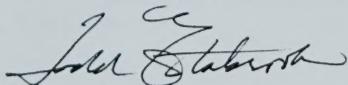
We recently announced our 2010-2011 Season, and I am very enthusiastic about the programs. I encourage you to subscribe to experience works that reflect our 195-year history — emotionally-charged programs of contrasting pieces that are sure to engage you. Long-time friend fortepianist Robert Levin, and conductors Bernard Labadie, Richard Egarr, and John Finney, return for programs of Mozart, Beethoven, Haydn, and Bach (see the 2010-2011 Season preview, page 22).

The array of artistic and educational programs the Society presents would not possible without your patronage. Please support the work of our musicians and educators by purchasing a Luxury Raffle ticket (see page 2) or by participating in the 2010 Board Challenge, where your tax-deductible gift will have double the impact now through June 30 (see page 4).

Music performed by the Society has deeper meaning when patrons and volunteers become directly involved. I thank you for your continued generosity and outstanding support. Serving as Chair of the Board of Governors for the past five years has been both rewarding and inspiring. While my term ends in September, I will continue to serve with all of you as a loyal patron, and look forward to celebrating the Society's bicentennial in 2015.

I hope to see you at our season finale later this month and throughout the 2010-2011 Season.

Warm regards,



Todd Estabrook

Chair, Handel and Haydn Society Board of Governors



Strengthening *the Society* *for the Bicentennial*



Help us meet our 2010 Board Challenge

As the Handel and Haydn Society's Bicentennial quickly approaches and as we celebrate Artistic Director Harry Christophers' first season, leaders from Handel and Haydn's Board have launched a matching challenge grant.

Any gift made between now and June 30, 2010 will be matched one for one by these Board members, up to \$75,000. Please help us meet this goal with a tax-deductible contribution to the Society today.

You may make a gift online at
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Thank you for joining with us in building a strong foundation for our audiences, musicians and the children in our education programs.

Handel and Haydn Society

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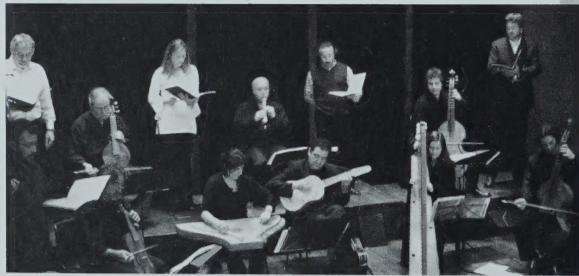
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Handel and Haydn Society

A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *Peace*, appeared simultaneously in the top ten on *Billboard Magazine's* classical music chart.

Since 1985, the Society's award-winning Karen S. and George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. This school year alone, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area. Learn more about the Karen S. and George D. Levy Educational Outreach Program on page 27.

Artistic Team

Harry Christophers

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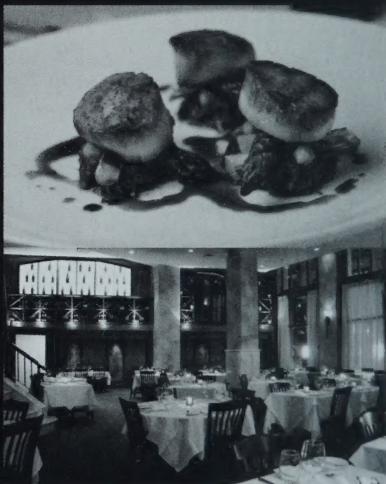
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Harry Christophers, Artistic Director

Harry Christophers has conducted the Handel and Haydn Society each season since his first appearance in September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Held in the same location where Haydn lived and worked for nearly 40 years, this Austrian appearance marked the Society's first in Europe. Handel and Haydn's 2009-2010 Season marks Christophers' first as Artistic Director.

Christophers is known internationally as founder and conductor of the United Kingdom-based choir and period instrument ensemble The Sixteen, and as guest conductor for major symphony orchestras and opera companies. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. He has recorded some 90 titles for which he has won numerous awards, including a *Grand Prix du Disque* for *Handel Messiah*, numerous *Preise der deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award

(2005) for his disc entitled *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. The 2009 Choral Pilgrimage celebrated the anniversaries of Purcell and Handel and the 50th birthday of the Scottish composer James MacMillan.

In addition to his Handel and Haydn Society and The Sixteen commitments, Christophers is a Principal Guest Conductor of the Granada Symphony Orchestra and also a regular guest conductor with the Academy of St. Martin in the Fields and the Orquesta de la Comunidad de Madrid. Within the last few years, he has conducted the Hallé, the London Symphony Orchestra, and the San Francisco Symphony.

Christophers recently received one of classical music's highest accolades, the 2009 Classic FM Gramophone Awards Artist of the Year Award; The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

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Program | 2009-2010 Season

Harry Christophers, Artistic Director

Friday, April 9, 8pm

Sunday, April 11, 3pm

Symphony Hall

Sir Roger Norrington, conductor

Symphony no. 4 in B-flat Major, op. 60

Ludwig van Beethoven

(1770-1827)

Adagio - Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

INTERMISSION

Symphony no. 6 in F Major, op. 68, *Pastoral*

Beethoven

Awakening of happy feelings upon reaching the countryside.

Allegro ma non troppo

Scene at the brook. Andante molto mosso

Cheerful gathering of the country folk. Allegro—

Thunderstorm. Allegro—

Shepherd's song. Happy, grateful feelings after the storm Allegretto

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Sir Roger Norrington's appearance is made possible by the generous support of:

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The program runs for approximately 95 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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Sir Roger Norrington and Beethoven



“Sir Roger Norrington has the courage to take Beethoven at his word and as he, himself, says ‘the purpose of playing Beethoven on old instruments is to make him sound new!’”

—Artistic Director Harry Christophers

In 1987, I was among thousands of music lovers who were bowled over by Roger Norrington’s first recordings of the complete Beethoven symphonies with his period instruments orchestra, The London Classical Players.

And for me, this is why Sir Roger’s Beethoven is so important. He has changed how we engage with these seminal works of symphonic history. His devotion to examining the scores with care and zeal is always evolving. Just two months ago, *The New York Times* praised Sir Roger’s interpretation of Beethoven’s ninth with The Orchestra of St. Luke’s at Carnegie Hall saying: “A Revolutionary Returns, Embracing Subtle Change.” I believe that is the experience you will have in these concerts with Handel and Haydn Society. Keep your eyes and ears open. These are performances you will talk about for years to come!

—Evans Mirageas

Program Notes

The Other Side of the Heroic: Sister Symphonies

The composer Robert Schumann (1810-1856) described the fourth symphony of Ludwig van Beethoven (1770-1827) as “a slender Greek maiden between two Norse giants.” While the third and fifth symphonies are certainly giants, there is another way to see this relationship. From the few sketches for the fourth symphony that survive today, it appears that Beethoven worked on it, Symphony no. 5 and Symphony no. 6 at about the same time. The symphonies on today’s concert can be heard as a frame that surrounds one very well-known giant. Symphony no. 4 in B-flat major, op. 60 is the other side of the heroic: bold, even joking, ideas combine with gentle, introspective ones and Symphony no. 6 in F major, op. 68 looks to an idealized relationship between man and the divine in the form of nature.

The slow introduction to the first movement of Symphony no. 4 begins with a single pitch, B-flat, played *pianissimo*. As the Adagio opening transitions to the Allegro vivace rising sixteenth-note figures abound and ultimately lead to the first theme which returns to the rhythmic pattern of eighth notes separated by eighth rests. The sense of space created by the slow introduction is continued with the first theme of the Allegro vivace, played in the strings. The second theme, played in turn by the bassoon, oboe and flute, balances the first idea by its falling/rising motion over a sustained string

accompaniment, almost the reverse of the opening of the movement. The entrance of the timpani rolls announce the eventual return of first theme, but waiting for that return becomes an adventure in itself. The return of the repeated sixteenth-note figures in this section are recognizable; their rising pattern seems to create its own sense of expectation compounded by the addition of instruments so that the orchestral palette grows with each repetition of the figure. An abbreviated version of this pattern also completes the entire movement.

Scholars generally agree that it is the second movement that inspired Robert Schumann’s assessment of this symphony quoted earlier. The movement opens with a rhythmic pattern that underpins the entire movement. Then song-like melody for the first violins meanders gracefully and is interrupted by the full orchestra playing the introductory rhythmic pattern. This lyrical melody returns in various guises throughout the movement; particularly moving is the duet for first and second violins that passes to the bassoon and clarinet before expanding through the full orchestra once again.

The Minuet has a dialogue between the strings and winds. The accentuation of the second beat of the first measure initially counteracts the triple meter



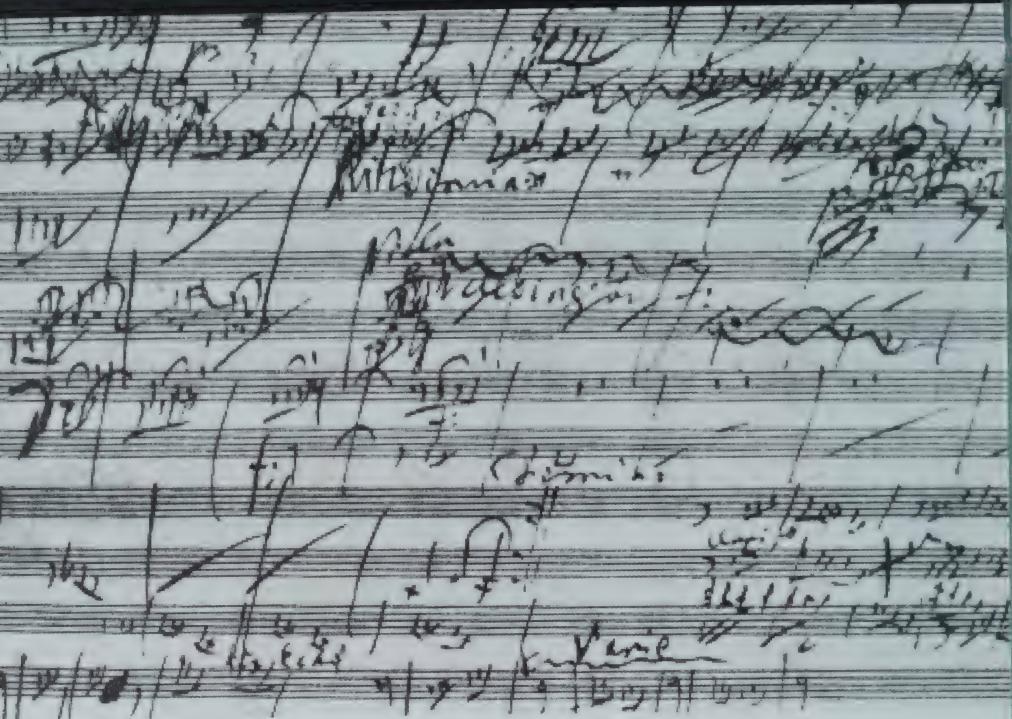
Bicentennial Beat: Beethoven

The Society has had a connection to Beethoven dating back from its very beginnings in 1815, here are just a few of the highlights over the years:

1823	February 5, 1853	June 16, 1870	1881	June 19, 1951
Beethoven is commissioned to compose an oratorio for the Society but dies before taking on the commission	First Boston performance of Beethoven's ninth symphony [with Germania Society]	New York City invites the Society to participate in the Beethoven Centennial; 500 Chorus members take part	Beethoven statue bequeathed to Handel and Haydn Society after death of Charles C. Perkins	Beethoven statue formally presented by the Society to New England Conservatory where it still resides

characteristic of the minuet. Although restored quickly in the next measure, Beethoven will return to this rhythmic pattern throughout the minuet section. The droning B-flat and the short exchanges between the winds and strings in the Trio recall a pastoral feel. The Minuet and Trio then both repeat and are followed by a coda. Here, horns are used to signal the close of the movement, much in the same way the timpani was used as a signaling device in the first movement.

The last movement employs techniques similar to those used in the previous movements, including “boiling down” the texture to a few instruments and then adding instruments one-by-one or by section to build the sound in a great crescendo. Towards the end of the movement, Beethoven uses fermatas over full orchestral chords to entice our expectations, then reduces the sound to just the strings playing *pianissimo*. Once the sound has again reached its capacity, measures of rest alternate with quickly-iterated chords. After the second full



Above: Detail from Beethoven's manuscript for his sixth symphony.

measure of rest, the first violins return to the opening theme.

Symphony no. 6 was premiered at the Theater an der Wien on December 22, 1808 in a concert that also featured the fifth symphony, Piano Concerto no. 4, the Choral Fantasy, op. 80 and two movements from the Mass in C Major. Like the fourth symphony, this work suggests another side to the heroic Beethoven.

Symphony no. 6 expands the traditional four-movement symphonic structure to five movements, with the last three movements being played without a pause. Pastoral elements are evident throughout the composition, particularly the use of drones (long-held

notes, most often in the bass), lyrical, mostly conjunct melodies, and straightforward harmonic progressions. The first two movements describe nature, the remaining movements alternate between a focus on humans and nature. The titles of each movement were provided by Beethoven and he instructed his publisher, Breitkopf & Härtel, that the title of the symphony in F is "Pastoral Symphony or Reminiscence of Rural Life, More an Expression of Feeling than a Painting."

The first movement, "Awakening of cheerful feelings on arriving in the country," begins, not with a slow introduction, but with a hint of the main melody in the first violins over a drone in the lower strings. After a fermata,

the strings take up the remainder of the melody, but it does not coalesce until the whole orchestra has entered.

The evocation of nature continues in the sonata form second movement, "Scene by a Brook." Pastoral elements abound, including the key of B-flat, the 12/8 meter (four large beats, each subdivided into groups of three), bird songs in the winds, and a lyrical melody supported by the lower strings playing a gently rocking accompaniment.

Beethoven scores his brook for lower strings plus two solo cellos playing *con sordino*, which creates a magical effect. The basses and other cellos generally emphasize either the downbeat or selected cadence points throughout the movement.

The relaxation of the second movement is dispelled in the third, "Merry Assembly of Countryfolk." This scherzo movement carries the sense of peasant music through the drone bass, which is relieved only occasionally, and the perpetual motion of the rhythms. The traditional repetitions of the minuet and trio movement are altered to accommodate transition to the following movement, "Lightening, Thunderstorm." Perhaps the most descriptive of the symphony, this movement is replete with rolls of thunder in the timpani, drops of rain in the strings. This movement also reflects Beethoven's subtitle for the work, "more an expression of feeling than a painting;" it seems less important to hear the crash of thunder than to feel the threat of the impending storm. The final rondo-form movement, "Thanksgiving after the Storm," opens similarly to the first movement; that is, a single melody,

Ludwig van Beethoven and the spirit of his time

1778	Beethoven gives his first public keyboard concert
1784	Beethoven appointed assistant to Bonn's court organist Christian Gottlob Neefe
1784	<i>Oath of the Horatii</i> by French painter Jacques-Louis David
1787	Beethoven's first trip to Vienna, during which he meets Mozart
1789	Fall of the Bastille on July 14
1793	Cotton gin is invented by Eli Whitney
1795	Beethoven's first public appearance in Vienna and first publication (op. 1 Piano Trios)
1795	<i>Paris Conservatoire</i> , considered the first modern musical conservatory, is founded
1800	United States Library of Congress is established
1806	Beethoven composes Symphony no. 4, it is premiered the following year.
1808	Beethoven's fifth and sixth symphonies are completed and premiered on December 22
1809	French troops surround and occupy Vienna
1814	Napoleon Bonaparte is exiled
1814	<i>The Third of May, 1808</i> by Spanish painter Francisco José de Goya
1816	Johann Nepomuk Maelzel perfects the metronome
1818	Beethoven begins using notebooks for conversing due to hearing loss
ca.1818	<i>Wanderer above the Sea of Fog</i> by German painter Caspar David Friedrich
1819	Washington Irving publishes <i>Rip Van Winkle</i> and <i>The Legend of Sleepy Hollow</i>
1824	Premiere of Beethoven's Symphony no. 9
1826	Thomas Jefferson and John Adams die on July 4
1827	March 26 Beethoven dies. The public funeral is attended by an estimated 10,000 people.
2010	Handel and Haydn Society performs Symphony no. 4 for the first time.



Above: Wanderer above the Sea of Fog by
German painter Caspar David Friedrich

played by the clarinet, over a drone in the violas. However, this introduction does not need the full orchestra to bring in the rondo theme; the first violins play it simply and quietly in F major. Each return of the theme presents a slightly different variant of the accompaniment without distorting the bucolic feeling of the whole. The coda brings the movement and symphony to a dramatic climax then falls away before a decisive cadence.

Beethoven continues the symphonic traditions that began with Haydn and Mozart. In Vienna, he matures as a composer, learning from the music of his predecessors, and producing his own unique sound for the symphony. Compared to Haydn and Mozart, Beethoven wrote few symphonies, yet each has its own specific character. The two symphonies presented today, are related in character, yet distinctive in detailing. No less bold in conception or meticulous in construction than their counterparts, they complement other works from the same time and offer another side of the heroic Beethoven.

Program notes prepared by
Teresa M. Neff, Ph.D.
2009-2010 Historically Informed
Performance Fellow

Honoring Daniel Stepner

Celebrating 24 Years
with the Society

Daniel Stepner will retire at the end of this season after 24 seasons as Concertmaster for the Handel and Haydn Society.

“ Dan Stepner is the epitome of what it means to be a professional musician: a virtuosic player and strong leader, and also a generous and supportive colleague. I feel fortunate to have had the opportunity to make music with him for so many years.”

—John Finney,
Associate Conductor and Chorusmaster

“ What most impresses me about Dan Stepner is that ultimately it is all about the music. He plays the violin as though to the manner born, with an ease and grace that is beguiling. It is indeed rare to find the perfect soloist, concertino and ripieno player in one person. Dan Stepner, the perfect musicians' musician.

—Grant Llewellyn,
*Music Director of Handel and Haydn Society
2006-2009*



Artist Profiles

Sir Roger Norrington, conductor



A native of Oxford, England, Sir Roger Norrington has been a pioneer in the field of Historically Informed Performance since he founded the Schütz

Choir in 1962. In 1969 he was invited to become music director of Kent Opera and, for 15 years, conducted more than 400 performances of 40 different operas. He went on to create the London Classical Players in 1978, with whom he toured and made numerous seminal recordings, including the famed series of Beethoven symphonies. Sir Roger's work on scores, sound, orchestra size, seating, and playing style has had

a profound effect on the way 18th and 19th century music is now perceived. He is in great demand by symphony orchestras world wide and regularly conducts orchestras in Berlin, Vienna, Salzburg, Amsterdam, Paris, New York, San Francisco, Los Angeles, Chicago, and London. Since 1998, Sir Roger has been Chief Conductor of the Radio Symphony Orchestra of Stuttgart introducing Historically Informed Performance practices to the modern ensemble. He made his Boston debut in 1987 conducting Haydn's *The Seasons* for the Boston Early Music Festival. Sir Roger served as Artistic Advisor for the Handel and Haydn Society for the 2006-2009 seasons.

You are cordially invited to

The Society Ball

HANDEL AND HAYDN SOCIETY
2011 GALA BENEFIT AND AUCTION

Details to be announced in the
Bach Portrait program. Stay tuned!

Handel and Haydn Society Orchestra

VIOLIN I

Julie Leven *
Joan & Remsen Kinne Chair
Susanna Ogata
Krista Buckland Reisner
Clayton Hoener
Scott Metcalfe
Anne-Marie Chubet
Guiomar Turgeon
Lisa Brooke

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Linda Quan †
Dr. Lee Bradley III Chair
Lena Wong
Abigail Karr
Jane Starkman
Julia McKenzie
Fiona Hughes
Sue Rabut
Etsuko Ishizuka

VIOLA

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ANNOUNCING THE 2010-2011 SEASON

Mozart: A Musical Journey

Fri, Oct 1 at 8pm & Sun, Oct 3 at 3pm

Symphony Hall

Harry Christophers, conductor

Take a trip through Mozart's startling musical life, from the precocious teenager who penned the opera *Mitridate* to the seasoned talent who wrote the popular *Eine kleine Nachtmusik* and the triumphant Symphony no. 38 (*Prague*).

Beethoven by Levin, Haydn by Labadie

Fri, Oct 29 at 8pm & Sun, Oct 31 at 3pm

Symphony Hall

Bernard Labadie, conductor

Feel the fun and energy of Haydn's symphonies *The Hen* and *Surprise* through Labadie's brilliant conducting. Levin tackles Beethoven's fourth piano concerto with improvisational charm in a back-and-forth dialogue between piano and orchestra.

Handel's Messiah

Fri, Dec 3 at 7.30pm,

Sat, Dec 4 at 3pm, Sun, Dec 5 at 3pm

Symphony Hall

Harry Christophers, conductor

A holiday tradition for 157 years! Celebrate with the return of compelling soloist Catherine Wyn-Rogers, and the debuts of young stars Sophie Bevan, Allan Clayton, and Sumner Thompson.

A Bach Christmas

Thu, Dec 16 at 8pm & Sun, Dec 19 at 3pm

Jordan Hall

John Finney, conductor

Hear Bach's Cantata no. 140 (*Sleepers Awake!*) with its famous uplifting chorale—a Society premiere! Bach's Christmas Cantata, no. 122 (*Das neugebor'ne Kindelein*) and Schein's glorious chorus of angels and shepherds help to create a holiday program of joyous sounds.

Bach's Brandenburgs 3 & 4

Fri, Jan 21 at 8pm & Sun, Jan 23 at 3pm

Jordan Hall & Sanders Theatre

Guaranteed to raise a smile, the Brandenburg Concertos are regarded by many as the finest compositions of the Baroque era. Hear the rhythmic energy of no. 3 and the sheer elegance of no. 4 as well as Telemann's Viola Concerto with the Society's own David Miller.

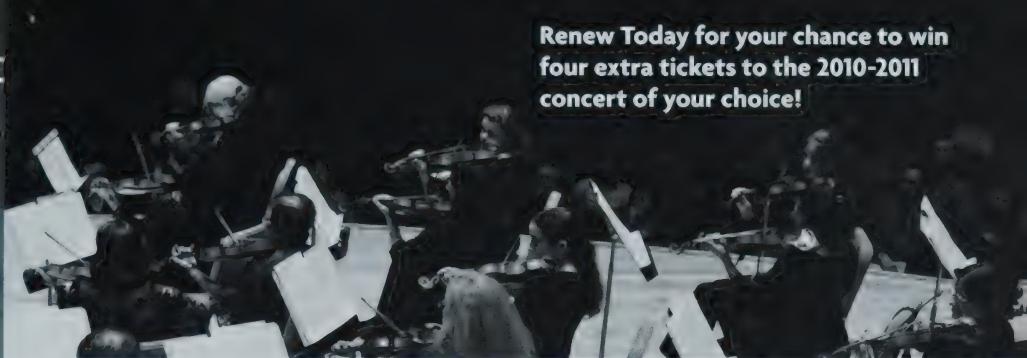
Handel's *Israel in Egypt*

Fri, Feb 18 at 8pm & Sun, Feb 20 at 3pm

Symphony Hall

Harry Christophers, conductor

Experience incredible drama led by the chorus. This vivid tour de force starts with the imaginative telling of "Exodus," the ten plagues that fall on Egypt, followed by "Moses' Song," sounds of celebration, deliverance and freedom.



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concert of your choice!**

Beethoven's Fifth

Fri, Mar 18 at 8pm & Sun, Mar 20 at 3pm

Symphony Hall

Richard Egarr, conductor and fortepiano

Witness classical music's most famous symphony like never before — the way Beethoven intended. Richard Egarr leads this emotionally-charged work of clever rhapsody. Egarr also takes a turn on the fortepiano for Haydn's lively Concerto no. 11, and conducts the Society debut of Haydn's *The Clock*.

Harry's Vocal Voyage

Fri, Apr 1 at 8pm,

Sat, Apr 2 at 8pm, Sun, Apr 3 at 3pm

Saint Cecilia Church in Back Bay &

The Memorial Church at Harvard University

Harry Christophers, conductor

Prepare to feel moments of exquisite tenderness as Harry Christophers leads you on a voyage of breathtaking vocal works, including music by the most outstanding of Renaissance composers, Victoria.

Mozart's Requiem

Fri, Apr 29 at 8pm & Sun, May 1 at 3pm

Symphony Hall

Harry Christophers, conductor

Feel Mozart's immortal legacy through this mysterious work of drama, intensity, and depth. Handel's *Dixit Dominus*, with its wild effervescence, could not be more different. This unique musical pairing touches all emotions, creating an unforgettable close to the season.

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H2

Join H2, the young professionals program
of the Handel and Haydn Society.

Our next event is the *Bach Portrait* concert and
post-concert celebration at Symphony 8.

Friday, April 30

Check it out at www.handelandhaydn.org/h2



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Symphony Hall

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- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- **Coaching and Masterclasses** feature musicians and conductors of the Handel and Haydn Society and are offered to high school choirs and soloists as well as college ensembles and instrumentalists.

For more information, please contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org.

UPCOMING CONCERTS

April 10 at 7.30pm

First Church
11 Garden Street, Cambridge
Young Mens' Chorus will appear with the Harvard Glee Club in the Third Annual Young Men's Choral Festival.
Free Admission

April 13 at 6.30pm

United Parish
210 Harvard Street, Brookline
Youth Chorus will appear in the Massachusetts American Choral Directors Association (ACDA) Big Sing
\$1 General Admission

May 17 at 7.30pm

Boston Latin School
Annual Vocal Apprenticeship Program Spring Choral Concert.
\$5 General Admission

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THURSDAY, JUNE 17, 8 PM

J.S. Bach: **The Three Partitas for Solo Violin**

Daniel Stepner, Baroque Violin

Concertmaster, Handel and Haydn Society Orchestra

THURSDAY, JUNE 24, 8 PM

All Mozart Program

featuring Stephen Hammer, Oboe and

Eric Hoeprich, Bassett Clarinet

Principals of the Handel and Haydn Society Orchestra

Workshops for violinists, clarinetists and oboists

to be given parallel to the concerts.

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JULIAN KUERTI



MARC-ANDRÉ HAMELIN

Julian Kuerti, conductor
Marc-André Hamelin, piano
LIGETI Concert Românesc
SHOSTAKOVICH Piano Concerto No. 1
TCHAIKOVSKY Symphony No. 2,
Little Russian

HAITINK & KAVAKOS

APR 22 THUR 8PM
Symphony+ APR 23 FRI 8PM
APR 24 SAT 8PM
Symphony+ APR 27 TUE 8PM



LEONIDAS KAVAKOS

Bernard Haitink, conductor
Leonidas Kavakos, violin
STRAUSS Suite from *Le Bourgeois Gentilhomme*
MOZART Violin Concerto No. 5 in A
MOZART Symphony No. 35, *Haffner*

HAITINK & AX

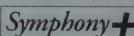
APR 29 THUR 8PM*
APR 30 FRI 1:30PM
MAY 1 SAT 8PM



EMANUEL AX

Bernard Haitink, conductor
Emanuel Ax, piano
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Like other members of the **1815 Society**,

Donald F. Wahl wanted to leave a legacy to the Handel and Haydn Society. Last season, a generous bequest from Mr. Wahl allowed the Society to expand its educational and artistic offerings for generations to come.

Please join the **1815 Society** by including the Handel and Haydn Society in your estate plans. Leave your own legacy as the Society nears its bicentennial in 2015.

For more information on planned giving opportunities, please contact Rita McAteer, Director of External Affairs, at 617 262 1815 or rmcateer@handelandhaydn.org.



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Thank you to the following members of Handel and Haydn's 1815 Society, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals. The Society is grateful to Donald Wahl who made a significant bequest that assisted in balancing the Society's budget last season. For more information, please contact Rita McAtee, Director of External Affairs, at 617 262 1815.

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Matching Gifts

Handel and Haydn Society gratefully acknowledges the following organizations for their support through matching gift contributions. To see your company's name listed here, please contact your Human Resources office for information about their matching gift program, as it may match your donation to the Society's Annual Fund, possibly doubling the value of your gift.

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*NEC salutes
Sir Roger Norrington
for his discovery and modern-day
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vitality and eloquence of
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Handel and Haydn General Information

Horticultural Hall | 300 Massachusetts Avenue | Boston, MA 02115

www.handelandhaydn.org | info@handelandhaydn.org

Administrative: 617 262 1815 | Box Office: 617 266 3605

Box Office

Call the Handel and Haydn Society Box Office at 617 266 3605 for concert and ticket information Monday through Friday from 10am until 6pm. You can purchase tickets 24 hours a day at our secure ticketing website, tickets.handelandhaydn.org.

Group sales

Groups of 10 or more people enjoy a 20% savings on their tickets. Call the Box Office at 617 266 3605 to order.

Pre-concert conversations

To gain deeper insight and appreciation of your concert experience, Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks start one hour prior to the concert and last 30 minutes.

At Symphony Hall, these talks take place in the Cabot-Cahners Room (First Balcony lounge). At Jordan Hall and Sanders Theater, they take place inside the concert hall.

This season, the series is led by 2009-2010 Historically Informed Performance Fellow Teresa Neff. Dr. Neff teaches at the Massachusetts Institute of Technology and Boston Conservatory.

www.handelandhaydn.org

The Handel and Haydn Society website offers detailed information about each concert program including advance program notes, directions to the concert hall, and more. You can also learn about all of the Society's activities including the Karen S. and George D. Levy Educational Outreach Program.

Boutique

Handel and Haydn is proud to offer a wide range of gift items and recordings featuring the Society as well as guest artists throughout the season.

At Symphony Hall, our Boutique is located in the Orchestra-level lobby near the Massachusetts Avenue entrance. At Jordan Hall, it is located next to the coat room on the Orchestra level. At Sanders Theatre, it is located in the memorial transept outside the theatre.

Handel and Haydn Society CDs are always available from www.handelandhaydn.org or by calling 617 262 1815. Learn more about the Boutique and volunteer opportunities by contacting Rachel Pepperman Taylor at rptaylor@handelandhaydn.org.

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Symphony Hall Information

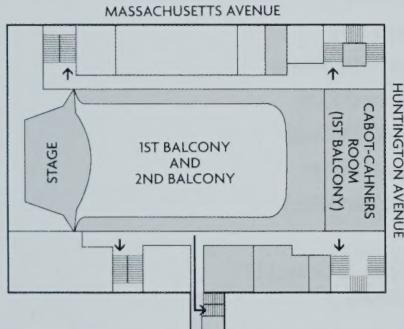
For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated only during a convenient pause in the program.

Lost and found: Located at the security desk at the stage door on St. Stephen's Street.



In case of emergency

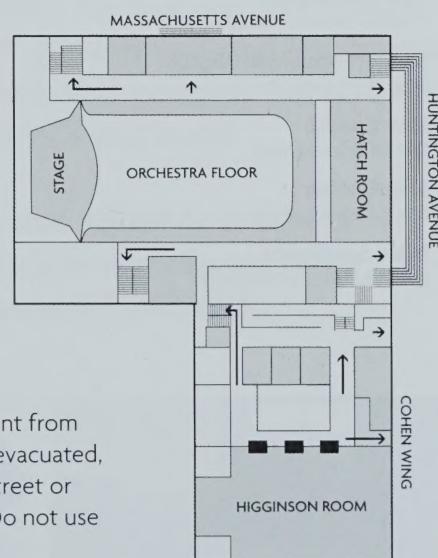
Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level, and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Cootrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, near the elevator, on the first balcony, also audience-right, and in the Cohen Wing.



Handel and Haydn Society Administration

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Executive Director/CEO

Rita M. McAtee
Director of External Affairs

External Affairs

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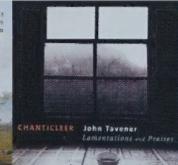
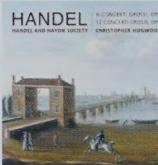
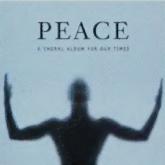
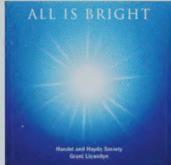
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Auditors



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Enjoy fabulous recordings from the Handel and Haydn Society and our outstanding guest artists. Visit the Handel and Haydn Society Boutique in the lobby for popular recordings and NEW gift items. Great for friends, loved ones, and yourself. Subscribers receive a 10% discount!

CDs are also available online at www.handelandhaydn.org or by calling us at 617 262 1815.





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